sfaa SAN FRANCISCO ART ASSOCIATION BULLETIN

AUGUST 1948 · VOL. 14 · NO. 6

ANNUAL ANNOUNCED

The San Francisco Art Association's Twelfth Annual Exhibition of Watercolors is announced for October 20th to November 14, 1948, and is to be held at the San Francisco Museum of Art.

The exhibition will include work in the following media: watercolor, pastel, and tempera on paper. All the entries must be framed and glassed, and the frames must not have screw eyes.

As in all such annuals the works are to be original and by artists living in the United States, and none shall have been previously exhibited in any San Francisco Art Association Annual. Two entries may be submitted by each artist and all works will pass before the Jury of Selection. All members of both the Juries of Selection and Awards are invited each to enter one work jury free, this entry to be clearly marked jury free on the entry blank and label.

The following are the dates and important regulations:

September 11 is the last day for return of entry blanks to the Registrar, San Francisco Museum of Art, Civic Center.

September 13 and 14, work is to be delivered at the Registration Office, San Francisco Museum of Art. The hours will be 1:00 to 5:00 P.M. on Monday, September 13, and from 1:00 to 5:00 and 6:00 to 8:00 P.M. on Tuesday, September 14. Artists sending their work by express will have their accepted work returned free; rejected work will be returned express collect. Artists of the East Bay may deliver their work to Swasey's in Berkeley, or to the Oakland Art Gallery, on Tuesday, September 14, between 1:00 and 5:00 P.M. The Museum will return this material, whether accepted or rejected, to the same centers for collection by the artists, at the close of the exhibition.

September 21 and 22, the Juries of Selection and Awards will meet.

September 27 and 28; rejected works (not sent in by express) are to be called for at the Museum between 1:00 and 5:00 P.M. Monday, September 27, and 1:00 and 5:00 and 6:00 and 8:00 P.M. Tuesday, September 28.

October 19, a reception and preview will be held at the San Francisco Museum of Art from 8:00 until 9:30 P.M. Members of the San Francisco Art Association, San Francisco Museum, the exhibiting artists and their guests are invited.

November 18, accepted works (not sent in by express) are to be called for at the Registration Office of the Museum, between 1:00 and 5:00 and 6:00 and 8:00 P.M.

The Jury of Selection will be *Richard Diebenkorn, Marian Simpson, Florence Alston Swift, Claire Falkenstein,* and *Nils Frederiksen,* with *Mary Hiatt* and *Mary Navratil* as alternates. The Jury of Awards will be *John Haley, Worth Ryder* and *David Park.*

The Association wishes to thank the American Trust Company, Anglo California National Bank, Bank of America, Bank of California, Crocker First National Bank, and the San Francisco Bank for their generous contributions which have made additional prizes possible. The prizes this year will be as follows: $200.00, San Francisco Art Association Prize, $150.00 Prize (open only to Artist Members of the Association, $150.00, three $100.00 prizes, and $50.00, Artists' Council Prize.

SCHOOL'S "NEW" PROGRAM STARTS SECOND UNIT THIS FALL

The California School of Fine Arts begins its seventy-fifth year of continuous operation on September 13. Fifty courses, scheduled in both day and night sessions, will be conducted by a faculty of thirty-eight artists and designers.

The coming fall term marks the start of the second three-year unit in the "new" program which began in 1945. The first unit, completed last spring, was signalized by an exhibition of more than seven hundred products of student work and thought. Over four thousand people attended the opening on May 16, and hundreds more visited the show during the following weeks.

The second three-year unit of the program will be based on the successes of the past three years. Its fundamental policy is the stimulation and development of fresh ideas and traditions which are pertinent to the twentieth century, along with training in skills and attitudes which fit students for active participation in community affairs.

The fall program will further the present ties with community activities, and will present its timely courses in a thoroughly integrated curriculum which profits by recent experience in this and other schools. Because much of what is to come is based on recent accomplishment here, the following account is illustrated with a marginal commentary on the 1948 School Exhibition.

Students this year may study drawing, painting, lithography, engraving, sculpture, photography, ceramics, advertising art, package design, textile design, illustration, stage design and set construction, film production, jewelry design and interior design in a context which directs attention to the function of these activities in the cultural, economic and social setting today.

Students may develop understanding and skills which relate to the most exacting realism in representation, to precise formal design, to various types of imaginative expression. They may learn the use of both manual and power tools in working a range of mediums that extends from mosaic to plastics. They may increase their critical powers to interpret our cultural heritage in terms of present needs.

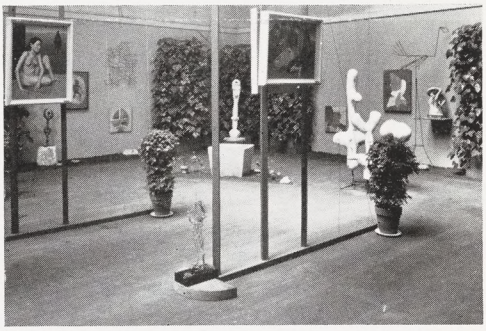
All these facilities are organized within the curriculum by a division into three departments: Painting, Sculpture, Graphic Arts; Design for Commerce and Industry; Photography. Students may choose to major in one or another of these departments. Courses lead from general considerations and skills to specialized interests and abilities. Students who are enrolled in a full-time course follow a prescribed sequence of classes which is calculated to induce high quality of thought and production without waste of time.

Part-time students who are enrolled in either day or night school are offered a varied choice of subjects. This fall the choice has been extended. Standard night courses, such as basic drawing, life drawing, painting, advertising art, ceramics and jewelry design, will be augmented by others such as interior design, the film workshop and stage design and set construction.

James Kemble Mills, well known interior designer, will conduct a course in general preparation for the professional practice of interior design. Informal discussion, experiment and demonstration, in the company of experts in related fields, will lead the student to form an understanding of the field in terms of its conditions and potentialities.

Sidney Peterson will rejoin the faculty to conduct his famous course in film production, known as Workshop 20, for which many requests have been made since the national success of its first venture at the School in spring 1947. His evening course will cover all the necessary steps in film production, from the initial script to a final sound print. Students will make a preliminary survey of the

Writing of the 1948 student exhibition, Claire Falkenstein pointed out that "an especially valuable and instructive section, to the general public as well as to the students, is the one concerned with the underlying concepts which have contributed to the adaptation and releasing of painting, sculpture and graphic arts in the Twentieth Century . . ." (illustrated above.) Arts & Architecture, June, 1948.



Sculpture, mosaic and metal-work in a garden setting. According to Spencer Barefoot of the San Francisco Chronicle, this year's annual exhibition was "the most interesting and handsomely displayed student show."

Wall paintings for domestic and restaurant decoration, ceramics and textile designs for commercial reproductions are features of the curriculum.

field, and will produce a short film as a collaborative project.

Arch Lauterer, nationally known stage director, designer and teacher, will join the School faculty to conduct a special course in his subject. Students will meet at the School on Friday nights and Saturday afternoons. Practical experience will include design and construction of sets for the San Francisco Municipal Theatre (Bay Theatre) in productions of the forthcoming year.

Claire Falkenstein also is a new member of the faculty. She will give a night course in sculpture and construction. Students will design and execute static and mobile forms in a range of materials from wire to plastics. Miss Falkenstein will stress individual expression and the development of skill in modern studio techniques.

Allen Peare returns to the faculty after two years to resume his night classes in advertising art. Jean Varda will teach figure composition to intermediate students who major in painting, sculpture and graphic arts. Dorr Bothwell will teach life drawing with emphasis on representation for commercial illustration, in addition to her courses in color and textile design.

A three-unit course in "professional practice" will round out the major course in advertising art. Don Short, well known advertising artist and designer, has been appointed to the faculty to conduct the unit which deals with the preparation of a portfolio of samples by students for presentation to prospective employers. The second unit will carry on the studies in package design under Walter Landor's direction. Milton Cavagnaro will preside at the third unit, which will deal with relations between artist and client in the commercial field. Prominent art directors of leading local agencies will be invited to speak to the students in this class, and Mr. Cavagnaro will conduct special visits to various plants to study reproduction methods and production procedures. A new class in lettering for first-term students is planned under the direction of Baldassare Armato, who will continue the other two classes in the subject.

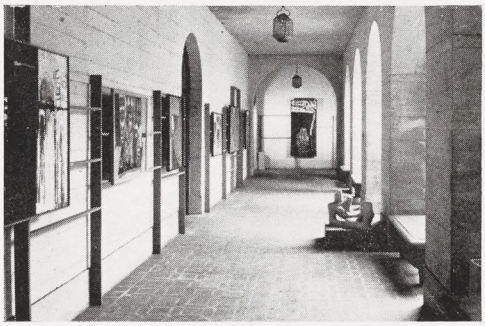
This term David Park plans to undertake a new course for first-term students. This deals with problems of pictorial representation, including selection, interpretation and treatment of subject matter through drawing and painting in gouache. Clay Spohn will take a class in painting for advanced students.

Other instructors are scheduled to conduct the courses with which their names have been identified in past terms. This list includes Whitney Atchley, Franz Bergmann, Ray Bertrand, Elmer Bischoff, Edward Corbett, Richard Diebenkorn, Paul Forster, William Gaw, Edmond Gross, Robert Howard, Squire Knowles, Ernest Mundt, Hal Riegger, Zygmund Sazevich, Antonio Sotomayor and Juliette Steele.

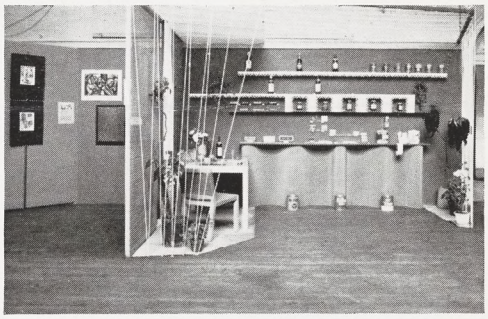
Minor White and Frederick Quandt will conduct the photography courses with the assistance of Ansel Adams, Clyde Childress, Imogen Cunningham and Edward Weston, who have been appointed as visiting instructors.

Saturday morning classes in art for children will be taught by Ruth Cravath Wakefield and Jeanne Kewell.

In an interview published by the *San Francisco Examiner* on July 11, William Hall quotes Stanley William Hayter, eminent artist, as saying that "the student art show is the best he has seen in his years of experience. The attitude at the school, the method of teaching, and the entire program, he declares, is stimulating and progressive. He calls it one of the Nation's leading art schools." The program this fall is designed to develop these points further. D. M.



Paintings in the patio corridor. "It is evident," states Emilia Hodel of the San Francisco News, "that the California School of Fine Arts feels, and justly, that it is the duty of a contemporary art school to free the imagination, to break with tradition, and so lead the student to many starting points into exciting fields of today's art. The School exhibition reflects adventure, enterprise, and a healthy new approach to fundamentals."



Package design for wines, paint products, foods, candies, and cigarettes, already tested by display in retail stores, were presented in the exhibition with a questionnaire on which visitors stated their preferences.

Ceramics, jewelry and display painting. "The over-all theme of the show—and also the basic theme of the school's three-year plan—is a close tieup between the creative activities of the students and the interests of the community in which the students will carry on their careers. Such a tieup is depicted most obviously in the exhibits of ceramics, textile and wallpaper design . . ." Alexander Fried in the San Francisco Examiner, May 16.

Recent photograph of the California School of Fine Arts. From this angle one may glimpse the way in which studios, laboratories, the library and other facilities are built into the hillside to form twelve levels.

THE SCHOOL IN THE NEWS

Recently the California School of Fine Arts has figured in three publications. In the May issue of *U. S. Camera* in an article on *Creative Films* by Dick Ham, the film *The Cage* was featured. Mr. Ham wrote that *The Cage* is one of the "most influential films" to come out of San Francisco. He declared that "this is the first time America has had anything to compare with the Avant-Garde and Kino-Eye movements so active in Europe after the first war." Referring to the School class which produced the film, he said: "The idea behind the classes was in itself novel. Members of the class were primarily artists who hoped to discover new approaches to their own work by attempting something creative in an entirely unfamiliar medium. Whenever a bunch of artists let loose with a movie camera, something is bound to happen. It did!" Three large reproductions of still shots from *The Cage* were included in illustrations of the article.

The *San Francisco Examiner* published approximately a full-page article by William Hall on July 11, illustrated with five large photographs taken by photographer Grant MacDonald and titled: *School of Fine Arts Acquires World Fame*. The summer issue of the *College Art Journal* published an article titled *The Art School Problem* and a review of an experiment at Ohio State University in *Drawing By Seeing*, both by Douglas MacAgy. *Berkeley*, a "Journal of Modern Culture," which has national distribution, has requested permission to devote an entire issue in the near future to the California School of Fine Arts.

The Addison Gallery of American Art at Andover, Massachusetts, is currently showing selections of student work from twenty-five art schools under the title: *Art Schools U.S.A.* The California School of Fine Arts is one of four consulted for advice on the twenty-one others to be invited. According to the Gallery announcement, "the primary objective of this exhibition is to examine the relation between interpretive insight and technical accomplishment as revealed in a qualitative selection of recent American art student work." Students of this school also will exhibit as an invited group at the Crocker Art Gallery in Sacramento in the near future.

NOTE—The six photographs of the student exhibition were taken by *Robert Hollingsworth*, student at the California School of Fine Arts.

PHILLIPS, SNIPPER, WEINER

The paintings of Ethel Weiner, and Martin Snipper, and the sculptures of Blanche Phillips combine during July and August to form the second 1948 San Francisco Museum of Art three-man exhibition of works by Bay Region Artists.

In this particular show the paintings and sculptures of these three New York born artists combine admirably to form an exhibition that is unusually unified in spirit and general approach.

Ethel Weiner's early art training was taken under several of the artists working in the Works Progress Administration program. She has exhibited in New York, Los Angeles and in all recent annual exhibitions in the Bay Region. She received the fourth award in the Pepsi Cola competition and honorable mention in the 1947 exhibition of the San Francisco Women Artists, and the 12th Annual Drawing and Print Exhibition of the San Francisco Art Association.

Martin Snipper spent his early years in Los Angeles, and later studied in New York at the National Academy of Design and the Laboratory School of Industrial Design. He has exhibited in New York, Los Angeles, and in several of the recent Association annuals, winning the Artist's Fund Prize in the 11th Annual Drawing and Print Exhibition.

Blanche Phillips studied in New York at the Art Students League, Cooper Union, Dr. Steinhof's Institute of Design, and with Ossip Zadkine. She taught at the American Artists' School, Educational Alliance, Harlem Art Center, and the Queensboro Art Center. During the four and one-half years Miss Phillips has lived on the Coast, her work has been exhibited at the Oakland Art Gallery, San Francisco Museum of Art and the City of Paris.

The Exhibition ends August 8.

APPRECIATION EXPRESSED

David Park, as chairman of the Artists' Council, presented a portfolio to *Mr. Eldridge T. Spencer* at the annual reception and exhibition at the California School of Fine Arts.

The presentation was made as an expression of the artists' appreciation of Mr. Spencer's many years of service to the San Francisco Art Association. He has been a member of the Board of Directors for ten years, president of the Board for seven years, and is now the first vice-president. During his term as president he met the special problems which arose because of the war; worked with the Red Cross in establishing the Blood Bank at the School, and inaugurated the new School with Douglas MacAgy as director.

The portfolio was made by *Robert B. Howard* and contained work which the Artists' Council collected from artist members. There were over sixty examples of members' work, consisting of watercolors, lithographs, etchings, etc.

FORMER STUDENT HONORED

Conan Mathews, Dean of Boise Junior College and former student of the California School of Fine Arts, won first prize at the Pacific Northwest Art Exhibition at Spokane, Washington. He received this award for the oil painting *Landscape,* which was one of three hundred paintings entered by artists from Montana, Idaho, Oregon, Washington, Utah, Nevada and Northern California. The prize was a purchase prize as well, and the painting will hang permanently in the civic auditorium in Spokane.

NEW MEMBERS

The San Francisco Art Association welcomes as new members Rex Ashlock and Edward Corbett, artist members; Elenore Crocker, Mrs. Michaele Graham, Frances Gray, Mrs. A. W. Hahn, Elizabeth Mailliard, and Dr. Charles E. Penez, associate artist members; Mr. and Mrs. Everett Griffin, Mrs. M. F. Hellman, Mrs. Edward Macauley, and Professor Mark Schorer, lay members.

The *Bulletin* is published monthly by the San Francisco Art Association *Editor,* ISABEL WIEL
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